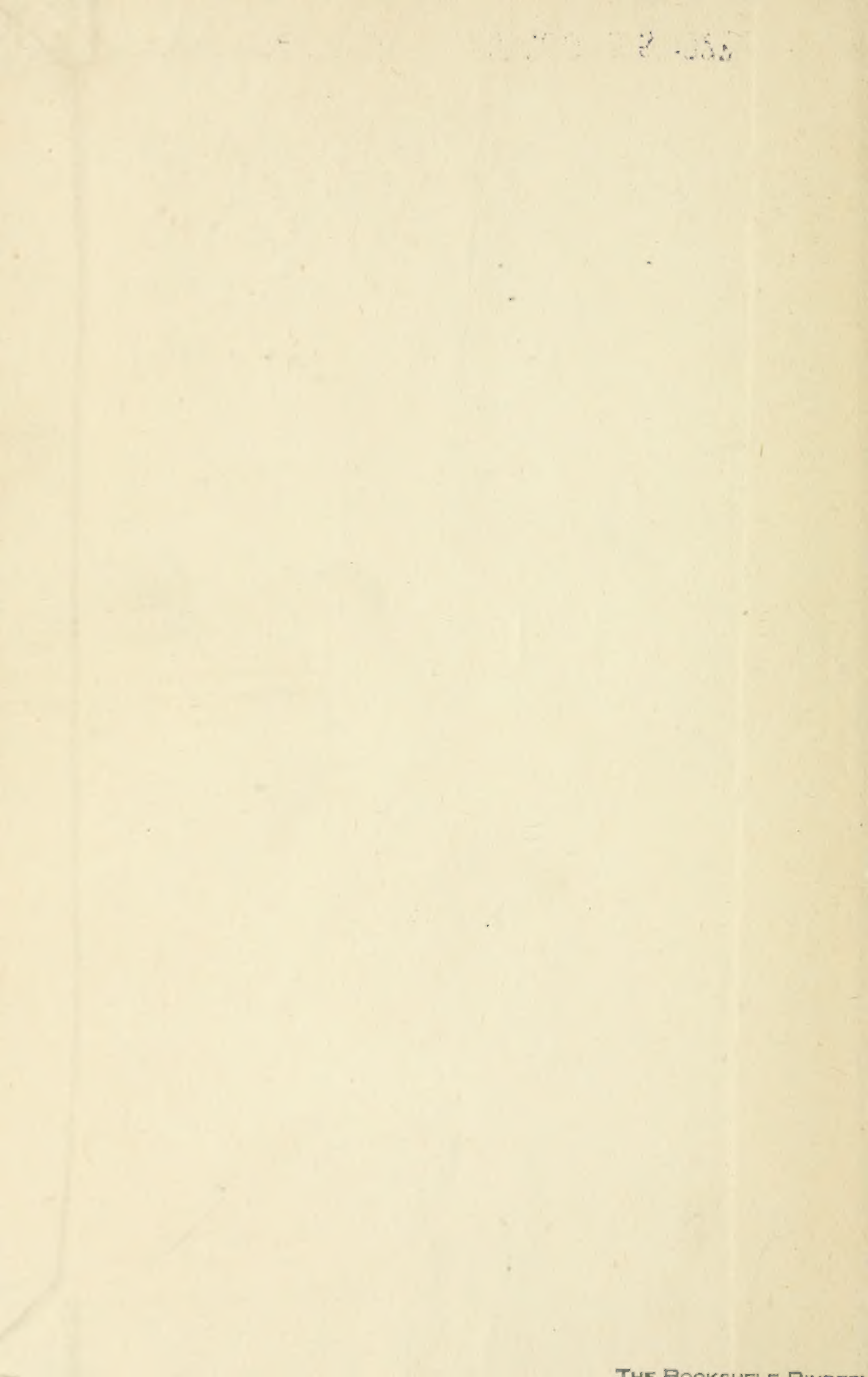
WOOLEY

AMER. UNIV. BEIRUT

ARCHAEOL. MUS.



GUIDE

TO THE

ARCHAEOLOGICAL MUSEUM

OF THE

AMERICAN UNIVERSITY OF BEIRUT

BY

C. LEONARD WOOLLEY

Issued by Order of the Museum Committee
and
Printed at the American University of Beirut

1921

INTRODUCTION

The nucleus of the Museum was formed by the gift, n 1868, by General P. A. Cesnola, of a typical series of oottery from his excavations in the island of Cyprus. In 907 the Merrill collection, consisting for the most part of Palestinian pottery bought by Mr. Merrill when American Consul in Jerusalem, was secured by purchase, and in 1905 here was added the collection of M. Rouvier, which was of . more general character and included objects from Palestine, Beirût, Cyprus, Egypt and Greece. Large numbers of objects have been bought locally, from time to time, sometimes ingly, sometimes in groups, which possess greater interest n that they are of Phœnician provenance: the most important of these are the large group of vases from the Bikâʿ case 18-19), a group (not all of the same date) from Muḥîn, tomb-group from Gharîfah, and a series of Palestinian and rans-Jordanian flint and bronze implements. In and after 904 the Museum secured its excellent series of Palmyrene imestone busts. A few donations have been made by individuals, e. g. of classical sculpture by Dr. H. H. Jessup, of nscriptions by the late Mr. Mûrad Baroody, of pottery ınd minor objects by Mr. Frederick J. Bliss, but the University might justly expect from the *Alumni* a more tangible proof of their interest in their nation's history and of heir private gratitude to the institution in the shape of gifts o its Museum.

The arrangement of the collections is intended to illustrate as far as is possible the progress of civilization in Southern Syria, i. e. in Phœnicia and Palestine, and to assist the historical student whose interest in archæology is but

secondary. Objects are classified by their date and by their country of origin. Each wall-case represents a period whose limits are marked by the label above it: the objects in the case either come from one area, also clearly described, or from distinct areas, in which case they are arranged on different shelves labelled accordingly; where the exact find-spot of an object is known and is of interest an individual label is attached to the object. The cases go in historical order from 1 to 42, starting on the right of the entrance and running all round the gallery with the exception of Annex A; only where objects are put in desk-cases for the purpose of better exhibition is there any break in continuity requiring cross-reference from the side to the center of the room; but in the desk-cases also historical sequence is observed so far as is possible. Sculptures and inscriptions are placed as available space and the interests of exhibition allow.

The bulk of the collection consists of pottery, which occupies most of the wall-cases, though a few stone and bronze vessels are placed there with the contemporary clay wares. Early stone implements occupy desk-case, B 1-4, bronze and early iron-age weapons and objects, desk-cases B 5-8: desk-cases B 9-12 contain a selection of lamps illustrating the evolution of the lamp type from the beginning of the bronze age to the Arab period: the remainder of the lamp collection, which is of interest only to the specialist, is kept in drawers under case B 12 and can be seen on application. Desk-cases B 13-16 contain various minor objects, mostly of late (classical) date. Wall-cases 43 to 47 and desk-cases B 16-20 and B 21-24 are devoted to a large assortment of Roman blown glass from Palestine and Phœnicia. In the Annex A are a few Egyptian and Mesopotamian antiquities, classical inscriptions, and remains of classical sculpture other inscriptions and inscription fragments are arranged round the gallery. The Palmyrene busts are set on



the tops of the wall-cases. The collection of Arab antiquities, at present in an embryonic state, is housed in wall-cases 48-49 and in the outer gallery, where also are local objects of modern date illustrating present-day survivals of Syria from biblical or still older periods.

As none of the Museum's objects come from properly controlled excavations, but have all been acquired in such a way that little or nothing is known as to the conditions in which they were found, they have rarely any great documentary value. Each vessel had to be assigned to the period of which its type is known to be characteristic. In the case of Phœnician pottery the absence of external scientific criteria necessarily makes the arrangement here somewhat arbitrary and liable to correction. For the Palestinian wares the period-sequence drawn out by Prof. Macalister has been followed for the most part, but an exception has been made for types showing Ægean influence; in my opinion Prof. Macalister attributes these to too early a date, and there I have subdivided into two his Third Semitic Period (1400-1000 B.C.) and put the specially Ægean types, as a whole, after 1200 B.C. instead of distributing them over the whole period.

THE STONE AGE

A. The Palæolithic or Early Stone Age.

Syria is rich in relics of this, the earliest period in human history, but the collection in the Museum does not at all correspond to that richness: it is limited to a comparatively small and over-uniform series of large chipped flints of the Drift (Chelles and St. Acheul types) mostly of Palestinian origin (Case B 1). These remains go back to the glacial period and belong almost as much to geology as to history: it is only at the close of the Palæolithic age that we have any records of human industry other than such rudely-chipped flints, and we must imagine man as a cave-dwelling animal ignorant of the arts of agriculture, of weaving, and of pottery-making. It is only in the decadence of the flint-knapping time that man seems to have developed other forms of skill and produced the ivory carvings and the remarkable rock-paintings which enrich the "Madeleine" period in France, Switzerland and Spain.

B. The Neolithic or Late Stone Age.

This age is seperated from the last by geological changes in the earth's surface as well as by a great advance in human skill and invention. Man learnt to cultivate the ground, to stitch hides together into garments, to make vessels of clay and to harden them in the fire; in time he learnt to spin and to weave, and not content with living in natural holes in the rock he enlarged and shaped them, laboriously

enough, with his flint tools, and piling up stones one on another invented the art of building houses. The flint implements that he made show too a great advance on those of his ruder predecessors: the wonderfully finished chert knives of Egypt speak of his skill in chipping, but Neolithic man went further still and ground his tools to a smooth and polished surface. Not satisfied merely with utilitarian things, he, like La Madeleine man, went in for art, and even the common products of his industry manifest a craving for ornament and a sense for design, and his pottery is decorated with engraved or with painted patterns; he shapes figures in clay or stone, and—as at Carnac in France or in the wonderful temples of Malta—adorns great building-stones with delicately carved reliefs.

Desk-Case B 2. Contains a number of neolithic chipped flints from *Phœnicia*, *Palestine* and *Trans-Jordania* (Sarepta, Sabasṭiya, Kafr-Malash, Jubayl, Dummar) including a good series of arrow heads from Khan-az-Zaʻfarân near Bethlehem.

Desk-Case F 6. Selections of chipped neolithic flints from *Phœnicia*, mostly from Ras Beirut, and a set of highly-finished lance- and arrow-heads from *Palestine*.

At the end of the case is a white limestone mace-head of the type which extends all over Syria, Egypt and as far east as Mesopotamia and belongs to the latter part of the stone age and the earlier metal period. With this are two very remarkable stone figures from Tell Dabil near Tyre: probably by nature of a suggestive shape, they have been rubbed down into the rude semblance of a human and a bird (?) figure. They stand in close relation to the crude stone idols found at Knossos and are of great interest as being cult figures of the neolithic period.

Desk-Case E 2. A set of flints from Tell-ul-Ḥisi (Lachish) found in the later (bronze age) levels and dated from 1600-1000 B.C. In Syria as in Egypt stone implements remained in use, for certain

purposes, long after the introduction of metal, and the occurrence of flints right down to the Roman period is not surprising in a country where at the present day flints are used in threshing-sledges and even for sheep-shearing. Next to these are a number of *polished* celts from central Syria (Ḥimṣ-Aleppo area) some of them are true neoliths, but the type continued in use well into the bronze age, and after that—and down to the present day small polished celts bored transversely for suspension were re-used, and perhaps even expressly manufactured, as amulets.

At the end of the case there are set out for purposes of comparison a few North American Indian flints from the banks of the Susquehanna, and a few chipped and polished Egyptian examples, together with two early dynastic slate palettes for malachite eye-paint.

Wall-Case 1. On the upper shelf are sherds from Gezer, S. Palestine, mostly shewing the ledge-handle which is typical of late neolithic pottery in Palestine and Egypt. Next to these are sherds from Jubayl some with the "combed" ornament, also characteristic of Palestinian wares, made by drawing a toothed comb or a little bundle of twigs across the surface of the wet clay, some with painted designs more akin to the wares of the upland regions of the Amanus area (Sakje-Geuzi and Carchemish), of Asia Minor, N. Thessaly, and again of S. W. Persia (Soussa): below are two painted vessels from North central Syria, probably to be assigned to this date.

On the lower shelves, the vessels illustrating the pebble-burnished pottery of the late neolithic—early bronze age are of great interest. No. 200 from the Biḳâ‘ is of a type only known from two other examples (from Mt. Ophel and from near Batrûn) but links up closely with the Syrian spouted bowl below it: it shews close connection in form and fabric with contemporary Cypriote wares (cp. the bowl next to it in case 2) and with the predynastic pottery of Egypt. We may have evidence here of a mixture in Neolithic Syria of two racial elements, the northern and mountain stock represented by the painted Jubayl pottery and the Mediterranean (Egypt-Cyprus-Ægean) stock represented by the Biḳâ‘ bowl.

THE COPPER AND BRONZE AGES

The introduction of metal into Syria was contemporary with another event of the greatest importance, the advent of the Semites. These Semitic peoples came from the east and south-east to the Mediterranean seabord, not, probably, all at one time, but in a series of migrations, an infiltration by semi-nomad clans, which was spread over a very long period. The first more or less definite date known to us is that of the raid effected as far as the Syrian coast by Lugal-zaggisi about 2950 B.C.: Herodotos preserves the story of Tyre having been founded about 2730 B.C., and in the biblical story of the migration of Abram (circ. 2100 B.C.) we may see an incident of the last days of such a great tribal movement. Certainly by 2000 B.C. South Syria as a whole was Semitised and the civilization and social life of its town centres depended largely on that of Mesopotamia. The change was not only gradual, it must also have been very uneven—the rougher hill-countries must long have remained in the hands of the aboriginal stock little affected, except to opposition, by the higher civilization of the newcomers. In Palestine, the First Semitic Period for archæology begins with 1800 B.C. (Macalister) —in Phœnicia, which is said to have been colonised by Arabs from the Bahrayn islands of the Persian Gulf, the seaport towns were probably semitised long before that date, but the Lebanon may have maintained its independence and supported a flint-using indigenous population long after the Semites of the coast were using metal, and we must expect a certain amount of confusion due to the contemporary existence of different cultures.

It is not yet certain whence Syria learnt the use of metal. It would seem natural to suppose that its introduction was due to the Semites, for copper was in use in Mesopotamia well before the time of Lugal zaggisi's raid, and the

possession of so superior an army would explain the Arabs' successful invasion of a flint using country. But the earliest metal weapons from Phœnicia are identical in form with those of Cyprus, the copper-producing land (See Case B 5) and it is likely enough that even before this date there had been trade connection between Cyprus and the Syrian coast —nor is the problem made less difficult by the discovery of copper arms of equally distintive Cypriote type in Ḥawrân, right in the path by which the Semites must have come into the country. Certainly Syria must have depended largely on Cyprus for copper, when once the metal had come into vogue, though it is also likely that mines were early opened in Southern Asia Minor, by which northern Syria would benefit, and Palestine may have drawn some of its supplies from the Sinai peninsula. In Syria, as in Cyprus and Egypt, pure copper was long employed for all purposes, and it is only much later that the art of alloy was discovered and bronze was substituted for the softer metal, Whether or no the Semites were responsible for the first introduction of metal weapons, their presence in Syria set up a racial barrier between that land and Egypt, substituting Mesopotamian for Nilotic influences, and the metal working of the two countries advanced on very different lines; the same is true also of pottery.

The neolithic potter turned his vessels by hand and was ignorant of the use of the wheel. The potter's wheel, in a rather primitive form, was introduced into Syria at about the same time as the introduction of copper, and here we have more reason to suspect Semitic agency. In Cyprus, pottery continued to be hand-made well down into the copper age, certainly after the wheel had been brought into use in Syria, and therefore the invention was not due to Cyprus. Syrian pottery shows so little dependence on that of Egypt that we cannot suppose the wheel to have been

borrowed from the Nile valley: but as soon as the Semitic invasion can be supposed to have been fairly complete the potter's wheel is found to be universally employed, and full advantage is taken of it to produce graceful forms natural to the character of the material.

The pottery of Palestine is now fairly well known, thanks to the scientific excavation of such sites as Lachish, Gezer, Taanach, Tell-ul Mutasallim, Ophel, etc., and the Museum collection of Palestinian wares is on the whole a very representative one. Our knowledge of pottery of Northern Syria depends on the excavations of Carchemish, Sakjegeuzi, Amarna and Deve Huyuk, which sites have produced a very tolerable type-sequence; but on Central Syrian and Phœnician pottery, in spite of the work done at Kadesh, Sidon and Jubayl, very little light has yet been thrown. Judging from the few examples in the Museum, central Syria in the copper and bronze age showed little originality in the ceramic art and borrowed its types partly from the North and partly from the South. A few forms which are common to North Syria and to Palestine reappear, naturally, in Phœnicia also.

Wall Case 2. From the beginning of the Copper Age to circ. 1500 B.C. Above, a small set of *Palestinian* pottery of the *First Semitic Period.* All the wares are wheelmade, small lug handles and flat bases characterise the Period.

On the lower shelves are examples of *Cypriote* pottery of the early metal age. These fall into three classes.

(a) plain wares, red or black, the surface generally treated with haematite and pebble-burnished before baking.

(b) wares, red or black, with incised decoration: the ornament (always geometrical and generally rectilinear) was cut into the soft clay.

(c) wares covered with a brown slip or coating of highly refined watery clay, concealing the real material of the vessel: on these there is generally a roughly moulded pattern in relief. This type continued in use much longer than (a) and (b).

All the pottery is hand-made, the wheel being still unknown in Cyprus. Forms are rather clumsy, and the tendency has already set in to imitate in clay vessels originally made in other materials, e. g., gourds, leather bottles, etc., while the decoration is equally imitative.

The parallel should be noticed between the bowl 948 and the Biḳâ' bowl 200 next to it.

On the bottom shelf is a good example of the "champagne glass" vase (lamp?) characteristic of the Early Hittite period in the North.

Wall-Case 3. Palestinian wares of the *Second Semitic Period.* A certain connection with the Hittite north is shown by the delicate vases, 1072-3 and by the more open and squat jars, 1056, 1067, which reproduce two of the most typical forms of Amarna pottery; possibly the same influence accounts for the ring and spiral burnishing which now makes its appearance, e. g. on a red plate in the lower shelf. The small jugs on the upper shelf with inverted pear-shaped body, pointed or knob foot and slender neck (just appearing in the First Semitic Period) show rather a trade connection with Cyprus.

With this case goes, chronologically, the series of early bronze weapons from Ḥawrân (near Mazârîb) in *Desk-Case B 5.* As is the case with early Palestinian bronzes, not represented in the Museum, the types are almost invariably Cypriote, though the long "poker" spear-heads recall rather Early Hittite forms: the long pin or skewer with eyeletted shank occurs both in N. Syria and in Cyprus: the shorter type with decorative (mushroom or nasturtium-seed) head is also common to both countries and is found in Mesopotamia; no Egyptian bronze types occur,

Wall-Case 4. Palestinian wares of the *Third Semitic Period.* A: 1400-1200 B.C. This case shows the development from the last period of the native or Syrian pottery types. The same North Syrian (Hittite) shapes occur as in the Second Semitic, but ring and spiral

burnishing is more common and far more finely executed; good examples of this are the red bowls where the pebble has been held against the face of the vessel as it revolved on the wheel and has been slowly drawn from centre to outside edge, producing a double spiral formed of a narrow and even line of burnish alternating with a dull line of the pot's natural surface.

This is historically the period of Syria's domination by the Pharoah's of Egypt, but this foreign rule made no direct impression on the art of the potter and indeed has left few monuments of itself in Palestine. On the upper shelf of the case is a plaster cast of the famous Lachish cuneiform tablet.

Wall-Case 5. On the upper shelf, *Phœnician* pottery of the Copper and Bronze Age: 1800 (?) to 1200 B.C.

So little is known of Phœnician pottery that it is at present impossible to subdivide this long period, and even so in some cases little certainty can be felt in assigning vases to it; only the evidence of other countries, especially North Syria, where lie the closest analogies, makes some attributions quite safe. The globular or pear-shaped vases, with very narrow necks, occasionally ring-burnished, and the ring-burnished black lentoid vessel with small lug handles can all be parallelled by the contemporary Amarna pottery: the fine black bowl and the red jug with floriate rims and vertical burnishing are more individual and cannot be exactly matched either in the North or in Palestine. As in the South, Egyptian 18th dynasty rule has in Phœnicia left but little trace of itself: the graceful steatite vase on this shelf (from N. Syria) is an XVIIIth dynasty importation from Egypt—a jar-sealing with the name of Amenhotep (No. 464) comes from Sûḳ-ul-Gharb in the Lebanon: from Jubayl comes the diorite Osirid statue which is set against the window between Cases 14 and 15; its surface has been, perhaps deliberately, destroyed, and only the general lines of the figure remains, so that it is hard to say whether it would be more safely attributed to the XVIIIth or to the Ramesside dynasty, but perhaps the earlier is the more likely date. In any case it is one of the very few Egyptian sculptures of any size yet found in Phœnicia.

In *Desk-Case 5* the series of Phœnician bronze weapons, all of

Cypriote type, show the development of the short stabbing dagger from the simple blade rather precariously affixed to the haft by two rivets at its rounded end, through the type with three rivets set further back into the handle, to the forms with rivetted tang growing longer and longer and ending with the spike tang which runs right through the handle and is secured by a twist at the pommel. Individual examples of different types are often contemporary, but that this is the sequence of development is shewn by discoveries in Cyprus.

Wall-Case 5. Lower shelf. Painted Cypriote pottery, late Bronze Age. Vessels are sometimes wheelmade. Decoration is in brown-black paint on a white slip, or, vice versa, in matt white on a dark grey-brown slip. Both forms and ornamental motives are imitative of other materials, e. g. gourd bowls with handles made out of forked twigs or chickens' wishing bones, gourd or leather bottles covered with string netting or plaited rush-work, even the little string loop-handles being imitated in clay : the tall grey jug imitates a leather original with a wooden handle bound on to it, and copies the distortion of the vessel due to lifting it when full. This type is common in Egypt between 1400 and 1000 B.C., and in Palestine (v. cases 7 and 8) and is sometimes supposed to have been borrowed by the Cypriotes from Syria, but is more probably native to the island (of cases 7 and 8).

The long slender red vessel is an importation from Egypt found in Cpprus.

C. THE IRON AGE

Wall-Cases 6-7. *Cyprus* pottery of the transition between the Bronze and the Iron Ages circ. 1300-900 B.C.

The vases all show " Mycenæan " influence due probably to the settlement in Cyprus of refugees from Crete between 1400 and 1300 B.C. It was largely viâ Cyprus that " Mycenæan " influence, i. e. the influence of Greece and the Greek Islands, came to Syria.

On the top shelf are examples from Egypt and Asia Minor of small " bil-bil " vases common in Cyprus : cf. case 5.

Wall-Case 8. Ægean influence in Syria.

While overseas trade, fostered by the peace enjoyed under Egyp-

tian rule, undoubtedly brought Syria into touch with the Ægean world, the really great change was due to the invasion and occupation of Syria by Ægean peoples at the beginning of the 12th century B.C. Though a certain number of the Cypriote and Mycenaean vases excavated in Palestine may have found their way there in the days of the Egyptian empire, the the vast bulk both of originals and of local imitations of these must on archæological as well as on historical grounds be dated after 1200 B.C. Consequently all such examples as the Museum possesses have been put together, under the date 1200-1100 B.C. so as to emphasise - not, I think, unduly - the great change produced in the Syrian potter's art by the political events of the time. On the upper shelf are Ægean vases or imitations of such, from *Phœnicia.* Prominent amongst them is a tomb-group from Gharîfah comprising a Mycenaean "stirrup-vase", œnochoe, pyxis, and two pilgrim bottles perhaps of local manufacture. Another small œnochoe with characteristic running spirals in reddish brown is an importation from the Greek islands a tall brown-grey jug (bil-bil) with white markings, and a saucer with design in black on white are of Cypriote manufacture: the small banded œnochoæ are of Cypro-Mycenaean style and probably imported from that island, though possibly of local fabric. All these vases, with the possible exception of the "bil-bil" date from after 1200 B.C. and even the "bil-bil" may just as well belong after that date as before it: taken all together they form a strong argument for an Ægean intrusion into Phœnicia at the time of the great invasion.

On the lower shelf are wares of similar types from *Palestine*, including again Cypriote "bil-bils", and local copies of the same, painted œnochoæ and pyxides, etc., which should be compared with the Cypro-Mycenaean examples in cases 6 and 7.

At the bottom of the case are some examples of native Palestinian pottery of the same date shewing the continuity of the local tradition (inherited from the Second Semitic Period) unaffected by foreign influence.

THE IRON AGE

The Iron Age was introduced into Syria by the great

invasion of 1196 B.C. when a mixed force of peoples from Asia Minor and the Ægean islands marched down through the country, or sailed south along its coast, to meet their defeat at the hands of Ramses III on the borders of Egypt. This invasion marked an epoch in Syrian History, for the beaten armies, though driven back from the Nile valley, were not by any means annihilated, and proceeded to settle down in the countries through which they had just marched. The leading tribes of the confederacy, the Philistines and the Cherethites, occupied the rich low-lands of Palestine, the Tchakarai settled in Dor (Tantura) and to the north; Carchemish, destroyed during the advance, was re-founded by an Asia Minor tribe probably connected with the older Hatti, and it would seem that Phœnicia also had to submit to an Ægean domination. The conquerors of Phœnicia were probably a small minority who before very long were assimilated by the Semitic mass and disappeared, but they left a very strong impression on the country which they ruled and re-orientated its policy and, in a degree, its civilisation. The Philistine occupation in the South is fully substantiated by literary as well as by archæological evidence; the case for the Hittite north depends on the results of the Carchemish excavations, but is fairly well proved: for an Ægean element in Phœnicia we have as yet little material evidence other than the pottery in the Museum collection; consequently the contents of Case 8 are of the greatest importance as being the first evidence forthcoming for one of the most salient facts in Phœnician history.

With the Ægean pottery in this case should be compared the bronzes at the further end of *Desk-Case B 5*. Here is a fine dagger found in Phœnicia decorated with spirals characteristic of Mycenæan art (cf. daggers from Zafer Papoura in Crete): this must belong to circ. 1200 B.C. The lance-heads of narrow leaf-shaped form with long tang

and often with a pronounced central rib are derived from late Aegean prototypes: the bow or sharply angular fibulae (the decoration imitating beads strung on a wire) are of Asia Minor type derived ultimately from S. E. Europe: at Carchemish they first make their appearance with the late Hittite Period (after 1200 B.C.) and come in at the same time in Palestine.

Though the Northern invaders introduced iron, bronze long continued in use for small weapons and tools; no iron objects of the early period figure in the Museum collection.

Wall Case 9. Palestine pottery, *Third Semitic Period* B (1200-1000 B.C.)

These carry on (from Case 8, floor level) the series of native wares. Ring burnishing deteriorates in quality, the pear-shaped jugs disappear, and the potter's art generally, when applied to the simple traditional forms, seems already to be on the downward grade. The painted wares which characterise the period are not represented in this collection.

Wall Case 10. Phoenician pottery.

Native wares of the period 1200-1000 B.C. can hardly be distinguished as yet. The saucer with 3 looped ribbon-like feet is, on Hittite analogies, to be referred to this time, and the oenochoe with painted hatched triangles may perhaps belong here. The big jars should be of this date, judging from similar Palestinian examples.

Wall Cases 11 to 16. Contain *Cypriote* pottery of the Iron Age. This is arranged in roughly chronological order and covers the period from circa 1000 to 400 B.C. At the beginning of the series the Mycenaean influence is still noticeable: later the characteristically Cypriote motive of compass-drawn concentric circles replaces the hatched triangles and plain or undulating horizontal bands typical of the early period; at the close came vases with matt creamy-white slip dots on a dull black or dark red ground, which overlap into the Hellenic age.

Wall Case 17. The upper shelf contains a small series of (fragmentary) clay figurines and limestone sculptures, all from *Cyprus*, whose styles

reflect to some extent the various influences, Egyptian. Assyrian. Persian and Greek which in turn affected the art of the island.

Wall-Case 17. Terracotta figures and zoomorphic vases from *Cyprus*, *Asia Minor* and the *Greek islands.*

Wall-Cases 18-19. *Phœnician* pottery of the early Iron Age.

The lasting affect of the Cypro-Ægean influence whose introduction was illustrated by case 8 is proved by this remarkable series of painted pots found mostly in the Biḳâ', but also in the environs of Beirût and as far inland as Cæsarea in the Orontes basin. Some of the small vases (e. g. the black-and-white barrel-shaped ampullæ, and perhaps the pilgrim-bottles, (cf. case 15) are of Cypriote manufacture, brought over to the mainland by way of trade: but most of the larger vessels are shown by the peculiarities of their clay and pigments to be of local Phœnician origin. The striking fact is that, though the forms (particularly that of jugs with strainers and open trough-like spouts) are local, the decoration is invariably Cypriote (v. the fondness for concentric circles done with a compass or drawn while the pot revolved on the wheel: cf. Cyprus vases in Case 15 especially). The collection shews a sympathy for and a close relation with Cypriote art such as strongly supports the theory of a partial settlement of Ægean peoples in Phœnicia at the begining of the Iron Age.

Wall-Case 20. Upper shelf. Bronze figurines of *Phœnician* provenance of various dates between the 18th and the 17th century B.C. The most important are the figures of deities. A few examples of very early date show the primitive style and bad technique of the beginning of bronze founding: the bodies are elongated and almost featureless, mere bars of metals with projecting bars for the limbs—heads are rendered as in early pinched clay figures and suggest that the moulds for the bronze statuettes were cast from clay originals. At a later date, various foreign influences make themselves felt, Egyptian, Mesopotamian and Hittite. This is chiefly noticeable in the treatment of the head and hair, but the Hittite figures are especially distinctive for attitude as well most are versions of the northern divinity known as Teshub or Sandan. In the centre of the case is a large and very fine "Teshub" bronze: the warrior god wears a short loincloth and heavy belt, from

which hangs a dirk, and his arms (the left is missing) were raised in the usual attitude: the eyes, eyebrows and drapery were originally encrusted with stone (?) inlay (the cloisons are unnecessarily deep for enamel): on the high conical head-dress are represented in relief the three curved horns characteristic of the god. The animal figures are not very remarkable.

On the *lower shelf* are *Phœnician* clay and limestone figurines and zoomorphic vases. The animal vases (one of which was a toy originally mounted on wheels) should be compared with the Cypriote specimens in case 17. Of animal figures the bull is of Palestinian type, the dove of Astarte and the wild boar of Tammuz-Adonis are Phœnico-Syrian and northren. The horses present close analogies with Cyprus and the Hittite North after 1200 B.C. The human figures, ranging from the early columnar type to the more or less realistic representation of the body, illustrate different techniques (solid modelling, "snow-man technique", solid moulding and hollow moulding) and different foreign influences (v. especially the Persian period bearded masks from 'Amrît) but are not in themselves at all remarkable. On the upper part of the shelf a "table of offerings" with human figurines and miniature vases round the edge, and a vase-lid in the form of a shrine with a trinity of gods and sacred animals are more intrinsically curious.

Wall-Cases 21, 22. Palestian pottery. *Fourth Semitic Period*, 1000-550 B.C.

This pottery of the time of the Kings is in every way decadent, the forms are clumsy, the potting poor, and painted decoration is confined to occasional bands of colour roughly applied to the rim or body of the pot: ring-burnishing has virtually disappeared. The clay horses and horsemen are due to Philistine (Ægean) traditions.

Wall-Case 23. Glazed pottery from N. Syria. This makes its appearance about the 8th or 7th century and seems to be derived from Egyptian, or Cypriote copies of Egyptian, originals (v. the copy of an Egyptian "new year" pilgrim flask): the manufacture was fairly prolific in the Persian period and the Roman glazed wares of N. Syria descend directly from this earlier fabric. Next to these are a few stone vases of the same period.

On the lower shelf are clay vases of Phœnician provenance dating probably from 500-320 B.C.

At the back of this and the next two cases are the large lions' head masks of beaten bronze which adorned the doors of Phœnician tombs and were also fixed to the coffins: they are highly conventionalished and very roughly finished, comparing unfavorably in both respects with their smaller descendants of the Hellenistic age (See Case 27).

Wall-Cases, 24, 25. *Palestinian* pottery of the *Persian Period* 550-320 B.C. This is a transition period, possessing no strongly marked characteristics of its own, and merely carries on the sequence from the Jewish pottery of the Royal age to the mostly imitative wares of the Seleucid era.

Wall-Case 26. On the upper shelf, a selection of Greek vases and some late Cypriote examples of the same date. Most of these were actually found outside Syria but they illustrate the type of pottery which from 500 B.C. onwards was being freely imported into Syria and by accustoming the Syrians to Greek models paved the way for the revolution in Syrian pottery which was to set in with the Macedonian conquest.

On the lower shelf is a set of bronze vases of the Persian period, mostly from N. Syria; they resemble those found in five graves at Gezer and in the Deve Huyuk cemetry on the Sajur: the bowl with godroons and lotus design shows Egyptian influence, but the vessels are probably of N. Syrian, or of Phœnician manufacture.

In *Desk-Case B. 6.* are Phœnician bronze weapons of the Jewish Royal, the Persian and the Seleucid period. The clumsy and heavy arrowheads of the first period (1000-550 B.C.) show an Egyptian influence: the barbed or three-flanged arrowheads of the succeeding period are identical with those used in the fighting between the Hittites of Carchemish and Nebuchadnezzar in 604 B.C. The heavy anklets of bronze with ends in the form of lions' or dogs' heads are characteristic of the Persian period and continue into the Seleucid era to this latter age belong the iron arrowheads, many with rectangular section, others of a squat diamond form, and the fiddle safety-pins of European origin.

THE CLASSICAL PERIOD

Whether it was merely because in the Persion period foreign trade had familiarised the Syrian with Greek products, or whether the Macedonian conquest revived the half forgotten tradition of Ægean origins and with it sympathy for modern Greece in Phœnicia—as it certainly did in Palestine where Gaza boasted anew of its Minoan connections—in either case the result was the same and Syria set itself with enthusiasm to ape its new masters. Even in Judæa, where the Maccabees headed a furious nationalist movement, foreign ideas and foreign fashions continued to gain ground and Jews took to wearing hats and wrestling naked in classical gymnasia. A mere glance at the pottery of the Seleucid period shows how thorough was the Hellenistic influence. Imported vases—especially wine-jars—flood the market, and side by side with these are innumerable local imitations of Greek models. New factories, it would seem, sprang up in Syria, whose Hellenizing directors worked wholly on classical lines: the old native forms either died out or were modified to suit the prevailing taste, and when they survived did so only as the coarsest of rustic pottery. The Roman domination only stereotyped what the Greek had set up, and produced throughout the province a monotony of fashion which obliterated altogether the old racial and territorial distinctions in the arts: henceforward the pottery of Palestine, of Phœnicia and of North Syria are all one, and the particular provenance of a vase has little if any significance. Though the products of the Gaza kilns were very different from those of some northern factories which may have specialized in *terra sigillata* or in glazed earthenware, yet communications were so easy and public taste so uniform that the distribution of these products was general throughout the country, and the pottery which was then in use and can

now be unearthed in any two Roman towns is virtually identical. The same is true of other articles. We see nothing specially Syrian, still less anything specially Palestinian or Phœnician, in the bronzes, whether statuettes, household utensils or vases, in the clay figurines, the blown glass vessels or the lamps;—even when the subject may have local significance as, e. g. in a figure of Antioch, a statue of Jupiter Heliopolitanus or a representation on a lamp of the seven-branched candlestick, it is translated in terms of an internationalised art—the cosmopolitan spirit which infected even the synagogues of the Dispersion transformed, in the case of the more easy-going pagan, everything that he made or thought.

Wall-Cases, 27-28. On the upper shelves, early Seleucid local wares done with the red and black lustrous surface imitating Greek 3rd century pottery. Below, an imported Rhodian amphora and a few stamped handles of similar vessels selected from a number found in Rue Allenby, Beirut: next to these, three Ptolemaic vases of Alexandrian manufacture, one found at Carthage. Against the back of the case are affixed two bronze lions' head masks of the Greek type which supplanted the Phœnician as illustrated in cases 23-26.

Wall-Case 29. Top shelf. Small *bronzes* of the *Classical period*, Venus, Cupid, Hercules, etc., none of them remarkable but illustrating what must have been common in Roman Syria as the furniture of domestic shrines or simply as bric-a-brac. The most interesting is a figure half woman and half scorpion, holding a ship's rudder, presumably the patron goddess of some sea-side town. As a fine example of the art of this period, note the large bronze Venus in front.

Lower shelf. Classical terracottas, chiefly female heads, colonial imitations of the Tanagra types—with these a number of the grotesque heads, often racial caricatures, from the Alexandrian studios. In the front of the case is a good Hellenistic *comic mask* in clay, and next to it a figure of a comic actor wearing a mask of the same character.

Wall-Cases 30-31. Upper shelves—*terracottas* of the *Classical Period.* Above are a few rather coarse provincial copies of Tanagra figurines, and next to them a series of peculiar objects, perhaps libation spoons, in the form of female heads—the Egyptian (Ptolemaic) influence in these is very noticeable. The same Egyptian influence is seen in many of the statuettes on the main shelf, e. g. those of Bes and Harpokrates, both, apparently, favourite deities in Syria. The female heads with loops for suspension are presumably votive offerings intended to be hung up in shrines. Phœnician tradition is perhaps best seen in a curious "table of offerings" from Carthage, which has the fir-cone in the middle, flanked by little cuts supported by Cupids disguised as Hercules-Melkarth, and with three female busts in the base—a good example of the syncretising religion of the 2nd-3rd centuries A.D.

On the lower shelves is Syrian pottery made under strong Greek influence, together with some imported pieces. There are two outstanding classes; (1) ware with black lustrous surface on which are floral designs, the flowers being represented in opaque white slip or paint (this tends to fade away with time) while the stems are often rendered by scratches through the black exposing the natural light colour of the body-clay: the technique is that of the Teanum Sidicinum pottery of the 4th-3rd cent. B.C.: of this ware the Museum has unusually good examples.

(2) Open bowls with red lustrous surface whereon is ornament moulded in relief. These vases are almost identical with the so-called "Megarian" bowls: the decoration is most often floral, but scale- or feather-patterns are not uncommon and figure subjects occur. The ware is so universal in Syria, especially in the north, that it is hard to believe that all was imported; more probably we have here a local industry under Greek direction. The clay and the finish of these bowls is the same as that of plain vessels of other forms which are almost certainly local, and the bowls probably form a link in the development of a Syrian *terra sigillata* (see case 35).

Wall-Cases 32-34. Palestinian pottery of the *early Roman period.*, Many of the forms are poor adaptations from classical models, in some the native tradition still survives. The pottery is clumsy

decoration lacking, and everything shews the decadence of the potter's art.

Wall-Case 35. Syrian terra sigillata. These vases are in almost every respect similar to the well-known products of Puteoli, la Graufesenque, and Lezoux, but there is good reason to suppose that they are none the less of local Syrian manufacture. The ware is very common, especially in the north of the country, and though the Gallic shapes are faithfully reproduced the names of the Gallic potters seldom if ever occur, and we find instead names or mottoes in Greek characters such as are unknown in Western Europe. The only stamped piece in the Museum collection bears the name of one CÆSUS (written in Greek, KAICOY); another maker, TITUS, was fairly prolific, but most pieces bear such catchwords as KEPΔOC or XAPIC. The industry must have been an important one, contemporary with and largely dependent on the factories of Gaul, and it illustrates once more the degree to which under Rome, Syria lost its individuality in art.

On the upper shelf are fragments of legionary tiles of the Xth Legion (Fretensis), from Jerusalem: these probably date from immediately after the siege of the city by Titus, when the Tenth Legion had been moved down from the Euphrates area to take part in the Jewish war, and barracks were built in the ruins of the captured town.

Wall-Case 36. Above, a fine example of Roman Syrian glaze: the form of the amphora is purely classical, in technique it is a direct descendent of the local glazed wares of an earlier date shewn in case 23.

Below, two fragments of late Roman pottery with figure subsubjects moulded in relief, and examples of the combed or scratched wares characteristic of the later Roman period.

Wall-Case 37. For the late Roman and Byzantine periods a detailed chronological arrangement is not yet possible and we must be content with grouping the pottery according to difference of ware or technique rather than by date. The general tendency is for the ribbing of pots to become more and more marked, and for the ribbing itself to become more mechanical and more angular in profile: thus though there are ribbed vessels in cases 33 and 37,

they are easily distinguished from those in cases 39-40. In case 37 are grouped a number of pots of thin biscuit ware, very hard baked and brittle, generally of a slaty grey or of a deep brown colour on the outside and often red inside: these probably belong to the 4th century A.D. but the date is far from certain. The white vase with coarse appliqué decoration, and that with classical heads moulded in relief, may be of the same period.

Wall-Case 38. Contains fragments of lead coffins, mostly from Sidon, shewing various decorative motives.

Wall-Cases 39-41. Late ribbed wares, chiefly found in the neighborhood of Beirut and in the sand hills.

Wall-Case 42. Here are grouped a few pieces of undoubtedly late Byzantine date. The "Menas bottles" in which pilgrims brought home sacred water from the shrine of St. Menas near Alexandria gain interest as being found in Syria: they bear the usual inscriptions and figures of the Saint between his two camels. The red platters with flatly-modelled animal stamps impressed in the centre are typically Byzantine (cf. some of the lamps, Case B. 11) and are probably of Egyptian manufacture, though Egyptian types may have been imitated in Syria. The curious spouted jugs with patterns in narrow lines of relief (some times grotesque faces, sometimes floral or geometrical designs) are certainly Syrian and mark the beginning of that delicately moulded ware with patterns of almost lace-like fineness which was to come at the close of the Byzantine period (see the rather coarse example in this case) and to run on into the inscribed pottery of the early Arab time (see cases 47-48). The fragment with a ledge handle, typical of certain late Byzantine forms, is curious as showing a return, after an interval of over 2000 years, to the ledge-handles of the Pre-Semitic period (Case 1).

Wall-Cases 43-47 and *Desk-Cases B. 17-24.* Contain a collection of blown glass vessels. This large collection, though it does not contain any particularly rare examples, is fully representative of the more ordinary shapes in use from the first century A. D. up to the Arab conquest. All the examples date from after the beginning of the Christian era, about which time the art of blowing glass was invented: almost all are of clear greenish-white glass

(clear except for the irridescence due to decay) but there are a few instances of original colour, e. g. opaque milky white and dark transparent blue, and on some threads of coloured glass are wound spirally about the vessel. A few pieces have moulded decoration in relief, but the more uncommon forms of ornament, e. g. cut or etched designs, are not represented, nor are there any examples of mosaic or millefiori technique. The collection is grouped more or less according to form, and no attempt has been made at sequence-dating, which indeed in the present state of knowledge would scarcely be possible.

Wall-Cases 48-49. Contain a few examples of early Arabic unglazed pottery. Some of these are handmade vessels with painted geometrical decoration recalling very closely that of the pre-historic period. Others are of the fine white ware with moulded ornament in relief, which is in a direct line of descent from the late Byzantine pottery and was probably executed by the same firms working for new masters; this relief ornament is either of a strongly conventionalised floral type or is based on Arab texts. The ware continued in use at least until the 13th century (one of the examples here shewn appears to be of about that date) and occasionally (though not on any of the museum examples) animal motives are introduced, perhaps under Fatimite influence. Glazed Arab pottery is shown in the Mediæval Department.

Desk-Case B. 7. (1) a series of *weights* in stone and in metal of different periods. These are classified according to date and attributed so far as this is possible to one or other of the standards prevalent at the time. Such attribution, however, cannot claim to be more than tentative, for in very few cases is any standard accurately maintained and even when the nominal multiple is inscribed on the piece itself its actual weight is very seldom correct. In view of this general inaccuracy it is not surprising that the methodical government of Rome should have taken the scandal in hand and insisted upon the proper testing of weights in use in retail trade. We accordingly find here leaden weights of various denominations and standards, (the Hellenistic *mina* and the Roman *ounce*) stamped as passed by the *agoranomos* or steward of the market in the different cities of Phœnicia.

(2) Seal-stones; a small series representing the forms of seals in use at different periods. *Cylinder-seals*, first of Mesopotamian type and afterwards showing Hittite influence or the more characteristically Syrian style which is a feeble reminiscence of both the other two. *Scarabs*, both imported Egyptian examples and Syrian imitations, this imitation continuing through the Persian to the Greek period when the beetle form is combined with engraving typical of the period. Hittite and North Syrian forms, the *gable* seal, the *handled* seal and the *scaraboid*, engraved in the same style as the Hittite cylinders. The plain or facetted *conoid* of the Persian period, when the material employed is more often chalcedony or crystal than the sombre steatite and hæmatite favoured in earlier times, the subjects are flashily engraved with a free use of the circular drill and straight shallow grooves joining the drill-holes. Laterally-pierced *humped* Sassanian seals, generally of carnelian or banded agate. *Rectangular* "cylinders" of Christian date with rudely scratched figures. In Case B. 8 Roman ringstones (carnelian and jasper) and metal rings with engraved bezels, leading up to the Gnostic gems and to Arab seals.

Desk-Case B. 8. Also contains *Amulets* of various periods from from Egyptian to Gnostic, examples of Roman enamel on bronze, Palmyrene tesseræ and a few minor objects.

Desk-Cases B. 9-12. Contain a series of lamps arranged in chronological order from the saucer-lamps of the early Semitic period to those of the same type used in the Lebanon during the present century. For details see labels.

Desk-Cases B. 13-16. Contain miscellanea, mostly of the Roman period.

Desk-Case B. 13. Toilet utensils, mostly mirrors. The plain handled forms date from before the Macedonian conquest, the double box-mirrors are of the regular Roman type. One mirror-case with repoussé design belongs to the early Seleucid period and, though damaged, is a fair example of 4th or early 3rd century Greek work: the subject is, probably, the murder of Pentheus by the bacchantæ. Bone inlay from toilet-cases or bridal caskets, Alexandrian type, probably 3rd century A.D.

Desk-Case B. 14. Parts of musical instruments (Roman date) and

some Roman bronze surgical instruments.

Desk-Case B. 15-16. Bronze vessels and handles of the same; alabaster unguentaria, etc.

A certain number of monuments, mostly of large size, are arranged in Annex A and about the main gallery, and these are best treated by their classes rather than by their position in the Museum.

A. Sarcophagi.

1. In Annex A is a large sarcophagus of marble, found at Beirût near the Damascus road: the decoration is simple, consisting of crescents with pendant hearts and a central uninscribed label: it is Phœnician work of the early classical period. This must have been imported, since marble is not found in Syria, and was probably not meant to be left in such an unfinished condition.
2. Three clay sarcophagi (one intended for a child) found in the University grounds. They are perfectly plain, and belong to the Roman period. One of these is between cases 37 and 38, two others under desk-cases B. 19-20.
3. Lead sarcophagi (between cases 35 and 36, 37 and 38, and fragments in case 38). These are from Sidon and Beirût and are of Roman date. They are ornamented in relief with medallions and framework of classical mouldings (bead, rope, key, egg and tongue, etc.): the subjects are classical, e. g. Medusa head, sphinx, lion, cupid; and only a few details of the treatment, such as the curved wings of the sphinx or the fondness for the rosette, betray any relic of oriental influence.
4. (With the last). Limestone ossuary, square, ornamented, with compass-drawn rayed circles. Late Roman.
5. Bronze sarcophagus. Between cases 47 and 48, is a curious sarcophagus of open lattice-work cut from heavy sheet bronze, found in Beirût. Græco-Roman date.

B. Inscriptions. Mostly in Annex A.

1. CUNEIFORM. A cylinder of BURSIN of UR has already been mentioned (Case B. 7.): in case A. 3 are a few more cuneiform

pieces of no very great interest, a small tablet from Babylon of the time of SAMSU-ILUNA, two identical barrel-cylinders of NEBUCHADNEZZAR, and two fragments of inscriptions on alabaster slabs of the time of ASSURANSIRPAL: also a mud brick with the stamp of NEBUCHADNEZZAR.

2. PHŒNICIAN. Desk-case B. 25, between cases 22 and 23. Inscription from the temple of Eshmun, near Sidon, cut in rough limestone, the charaters picked out in red. The text reads "(BODASTART) and the true son (or crown prince) of YATON-MALIK king of the Sidonians, son of the son of king ESHMUNAZAR king of the Sidonians, built this temple to his god, to ESHMUN the holy prince."

(v. P.E.F. Quarterly Statement 1903; corrected text in Lidzbarski, Ephemeris fur Sem. Epigraphik. Bd. 2, p. 155-6.)

The date of King Bodastart's reign is still a matter of dispute: he is generally assigned to the Persian Period (530-323 B.C.).

3. CLASSICAL. Most of these are still unpublished and cannot be treated here in detail. Of the LATIN inscriptions the most important are a series of Roman *Milestones* found on the Sidon road near the mouth of the Ghadîr River. Three of these have been set up in front of the Museum entrance and two more fragmentary examples are in Annex A.

Other pieces of local interest are

(1) No. 2667. A roughly cut inscription on red sandstone IMP HAD AVG DEFINITIO SILVARVM: this is the most complete of a series of boundary stones defining the limits of an imperial forest reserve in the time of Hadrian (117-137 A.D.). It was found near the summit of the pass between Shwayr and Zaḥlah.

(2) An altar (No. 2665) (found with the Phœnician stone sarcophagus, but having nothing to do with it), with inscription in large well-cut letters

I.O.M.H.
COSERVATORI
L. MUCIMEIVS
FORTVNATVS
D. ECMIAIVS
V.L.A.S.

i. e. the altar was dedicated by two men, Lucius Mucimeius Fortunatus and Decius Ecmiaius to "the Preserver, Jupiter most good and great, Lord of Heliopolis" (cf. Porter, in P.E.F. Quarterly Statement 1900).

Dedications to the Baal of Ba'albak are fairly common and the Museum possesses another (No. 2717) in Greek, which was set up in the temple of Astarte at Afḳa by one Aurelius, perhaps the Aurelius Antoninus Longinus who set up a similar inscription at Ba'albak itself in the reign of the Emperor Elagabalus.

(3) No. 2706 a fragment bearing the name of Gaius Cornelius, son of Gaius, an Engineer in the 8th Gallic legion: this is the legion which for many years, from the 1st century A.D., was on garrison duty in Phœnicia. The stone is believed to come from Beirût.

The GREEK inscriptions include a large number of cippi or tomb-stones from Sidon (for some of them v. Rendel Harris "Syrian and Palestinian Inscriptions" Cambridge 1891: but there are several false readings and the original stones should be consulted) which give little more than the name of the deceased, the age, and a conventional epithet of praise; No. 2710 is more interesting than most in that the dead man, Gerostratus, (the name is a common one at Sidon and the family may have been important), seems to to have held a post in the local synagogue. There are several tomb-stones of other types. One from Ḥawrân (No. 2668) presented by Mr. Murâd Baroody (v. Jalabert in Mélanges de la Faculté Orientale I: p: 154) cut in basalt, bears an inscription in in florid but unmetrical verse which might be rendered as follows

"Here all his tribesmen laid the hallowed head
"Of Tannal ibn Malak, proven chief,
"Who with a mighty arm once rescuéd
"From alien foes his country plunged in grief:
"So in requital for good service done
"His country wrought this tombstone for her son"

After which it is disappointing to learn from the postscript that the the tombstone was really put up by Tannal's nephew and niece!

A more elaborate and rather pretty stela presented by Mr. Eldridge, British Consul-General at Beirût, (4801, between Cases 41 and 42) bears a figure of a weeping Psyche and underneath the epitaph of one Diodorus who died untimely at the age of twenty-three "Fare thee well, thy lucklessmother seeks for thee in vain and all the house mourns for thee" (v. Porter P.E.F. Quarterly Statement 1897). Of more local interest is the tombstone of the presbyters Theodosius and Alexander, found in Beirût (No. 4811) and the roughly-inscribed black boundary-stone (No. 2664) set up by one Elias to witness to the settlement of a lawsuit overlanded rights between the years 293 and 305 A.D.: this was found at Marj-'Uyûn.

C. *Sculpture.*

1. EGYPTIAN AND PHŒNICIAN.

(1) The Egyptian Osiris figure in diorite has already been described, v. Case 5

(2) A few small Egyptian bronzes and other objects are exhibited in cases A 1-2. All are of ordinary types and of Egyptian provenance, and their main interest here is for purposes of comparison with objects from Phœnicia showing Egyptian influence, e. g. some of the bronzes in Case 20.

(3) No. 2749 (between cases 26 and B. 25): limestone head probably from a Phœnician anthropoid sarcophagus. The style is as a whole Egyptian, the treatment of details modified by the Phœnician craftsman. Early 4th century B.C. Presented by Dr. H. H. Jessup

2. CLASSICAL.

The most important pieces of classical sculpture are placed against the pier dividing the antiquarian from the mediaeval room. These are

(1) No. 4802. Torso of EROS: marble. The figure is nude: the subject is shewn by the two long locks of hair falling on the shoulders and by the tip of a bow against the left thigh. A good Greek copy of a late 5th century original. Presented by Dr. H. H. Jessup

(2) No. 4809. Torso of a shepherd (?) at rest. A short chlamys of heavy cloth is fastened on the left shoulder and falls over the chest, reaching halfway down the left thigh and across the belly. The left arm was raised and rested on a support, the left leg was crossed in front of the right below the knee. A fair but summary copy of the 1st or 2nd century A.D. of a 4th century original in the manner of Praxiteles. Presented by Dr. H. H. Jessup.

(3) No. 2757. Bearded male head good Greek copy of a 4th century original, perhaps an idealised portrait of an orator.

(4) No. 4798. Funeral Stela of 4th century. Attic type but probably of later date: a woman seated looks at a jewel-case held by a young girl (next to Case 18).

(5) No. 2537. Marble head, lifesize, from a bas-relief: youthful male face, short hair, no beard. The workmanship is good, characteristic of the 1st century A.D. The head is undoubtedly an imperial portrait representing one of the younger members of the Julian family: it might be Gaius, Augustus's nephew, or the young Tiberius.

Said to be from Palmyra, but assuredly not so. Rouvier Collection.

(6) No. 2756. Marble, ¾ size, head of nymph (?). The hair is very simply treated and was encircled by a metal fillet. The head is bent slightly to the left, the features soft and idealised, eyes rather full and deep-set. Original Greek work of 4th- to 3rd century B.C. Presented by Dr. H. H. Jessup.

(7) No. 2751. Marble head, female, ¾ life-size: originally a bust, not part of a statue. Face turned slightly to left and downwards, hair brushed back in waves from forehead and tied in a loop behind; top of head cut straight off for head-dress in other material. Nose, lips and chin damaged. Roman work, of about 1st century A.D., perhaps a portrait, but, if so, highly idealised on a 4th to 3rd century B.C. model. Presented by Dr. H. H. Jessup.

(8) No. 2750. Male head, clean-shaven: the bony structures of the face and the muscles curiously exaggerated, the cutting harsh and angular: the sculptor has aimed at a vivid realism

of portrature but lacked the technical skill fully to achieve his purpose, and the result is rather grotesque. Provincial work of the latter part of the 1st century A.D. (?); probably a marble copy of an original in bronze. Presented by Dr. H. H. Jessup.

(9) No. 4807 and No. 4804. Two fragments of replicas (½ and ⅓ life-size) of the cult-statue of Jupiter Heliopolitanus. In No. 4807 the bulls, supporting the god are preserved (*minus* the heads) with the figure of the god up to the knees: in No. 4804 only the part from calf to waist of the god remains. The body is sheathed in formless drapery on which are carved in relief lions' masks, rosettes, and busts of the associated gods of Heliopolis. 2nd or 3rd century A.D. 4804 presented by Dr. H. H. Jessup.

(10) In the S. E. corner of the gallery, a male torso of heroic size in coarse marble (No. 4995). The figure wears military dress, a corselet adorned with gryphons in relief, and the palladium. The head, arms below the biceps and legs below the knees are missing. It is probably a portrait of the Emperor Hadrian, certainly an imperial statue of about his time. It was found the mouth of the Ghadîr River S. of Beirût.

A number of small fragments of classical sculpture are placed together in Cases A. 8-10, and a few larger pieces are to be found in other parts of the gallery: none of these call for more comment than is supplied by the labels, though attention might be drawn to No. 4721, a limestone relief illustrating the legend of the infant Zeus being suckled by the goat Amalthea.

The PALMYRENE busts arranged along the tops of the cases in the main gallery are, as a series, fairly representative of the superficial, imitative and debased art of Palmyra during its period of greatness. Most of them bear inscriptions in the Palmyrene character and language which is a form of Aramaic. These inscriptions give the name of the person represented by the bust with the name of the father and often the grandfather or even more remote ancestor and frequently the date, sometimes including the month, of the person's death. These busts were found in catacombs or galleries, underground which accounts for the good

state of preservation that is presented by most of them. They date from the second and third centuries A.D. and have been published by Porter and Torrey in the American Journal of Semitic Languages XXII p. 262-271, and republished with corrections by Lidzbarski in the Ephemeris fur Semitische Epigraphik.

